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Dr. Charles Harriss.

Daniel before the King

A dramatic

Sacred Cantata

by

Charles A. E. Harriss.

Vocal Score

NEW-YORK,
G. SCHIRMER.

35 Union Square.

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THE
VALLEY OF THE
KING

I

(DESCRIBE)

By the
when we
harps we
therein.
of us there

Sing us

How sl
land. —

If I for
forget he
my tongu
if I pref

Remem
day of J
down wit
Babylon,
be that r

It plea
Kingdom
to find o
dom; but
he was fa
no occas
the laws

1399

DANIEL BEFORE THE KING.

1. INTRODUCTION.

(DESCRIPTION OF THE FALL OF BABYLON.)

CHORUS.

By the waters of Babylon we sat down and wept, when we remembered Thee, O Sion. As for our harps we hanged them up upon a tree that was therein. For they that led us away captive required of us then a Song and Melody, in our heaviness.

RECITATIVE.

Sing us one of the Songs of Sion.

TRIO.

How shall we sing the Lord's song in a strange land. —

QUARTETTE.

If I forget Thee, O Jerusalem, let my right hand forget her cunning; if I do not remember thee, let my tongue cleave to the roof of my mouth: yea, if I prefer Jerusalem in my mirth.

CHORUS.

Remember the children of Edom, O Lord, in the day of Jerusalem, how they said, Down with it, down with it, even to the ground, O daughter of Babylon, wasted with misery: yea, happy shall he be that rewardeth thee as thou hast served us.

2. RECITATIVE.

Narrator.

It pleased Darius to set Daniel as Ruler over the Kingdom. Then the Presidents and Elders sought to find occasion against Daniel concerning the Kingdom; but they could find no fault, for as much as he was faithful. Then said these men, We shall find no occasion against this Daniel except concerning the laws of his God.

3. QUARTETTE and CHORUS.

The People.

King, live for ever!

4. AIR.

One of the Princes.

Now, O King, establish a decree and sign the writing, that it be not changed, according to the law of the Medes and Persians, which altereth not, that whosoever ask a petition of any God or man for thirty days, save of thee, O King, he shall be cast into the den of Lions.

5. CHORUS.

Why do the heathen rage so furiously together, and why do the people imagine a vain thing.

6. RECITATIVE.

Narrator.

When Daniel knew that the writing was signed, he went and kneeled upon his knees and prayed.

7. AIR.

Daniel.

How dear are Thy counsels unto me, O God, how great is the sum of them, they are more than the number of the sands. Try me, O God, and seek the ground of my heart, prove me and examine my thoughts, look well if there be any wickedness in my soul, and lead me in the way everlasting.

8. RECITATIVE.

Narrator.

Then these men assembled and found Daniel praying and making supplication before his God. Then came they near and spake to the King concerning the King's decree.

9 and 10. CHORUS, AIR and CHORUS.

The People and King Darius.

Hast thou not signed a decree, that every man that ask a petition of any God save thee, O King, shall be cast into the den? The thing is true according to the law of the Medes and Persians, which altereth not. That man Daniel of the tribe of Judah regards not thee, O King, nor the decree which thou hast signed, but maketh his petition three times a day.

11. MARCH.

12. DOUBLE CHORUS.

The People.

He trusted in God that He would deliver him, let Him deliver him, if He will have him.

13. AIR and RECITATIVE.

Daniel.

In the Lord put I my trust; how say ye then to my soul, that it should flee as a bird to the hills, For lo! the ungodly bend their bow, and make ready their arrows within the quiver, that they may privily shoot at them, which are true of heart. The Lord is in His holy temple, the Lord's seat is in heav'n, and His eyelids try the children of men, His eyes consider the poor.

14. CHORUS of MALE VOICES.

The People.

Know thou, O King, that the law of the Medes and Persians may not be changed. Now, O King, say 'tis true that our law altereth not.

15. AIR.

King Darius.

'Tis true indeed, according to the laws which I have made, that no decree nor statute which the King establisheth may be changed. Daniel, thy God, whom thou servest, will deliver thee.

16. RECITATIVE.

Narrator.

Then the King commanded, and they brought unto him Daniel, and cast him into the den of Lions, and the King passed the night fasting, and arose up early in the morning, and went in haste unto the den of Lions, and cried with a lamentable voice, and said:

17. AIR.

King Darius.

Daniel! O Daniel! Servant of the living God, is thy God, whom thou servest, able to deliver thee?

18. ARIA.

Daniel.

My God hath sent His Angels and hath shut the Lions' mouths, that they have not hurt me, for in me innocence was found, and also before thee, O King, have I done no hurt.

19. AIR.

King Darius.

I make a decree unto all my people, nations and languages, that in every dominion of my Kingdom men shall tremble and fear the God of Daniel.

20. CHORUS.

The People.

He is the living God, and steadfast for ever, and His dominion endureth unto the end.

CHORALE.

For why? The Lord our God is good,
His mercy is for ever sure;
His truth at all times firmly stood
And shall from age to age endure.

O enter then His gates with praise,
Approach with joy His courts unto;
Praise, laud, and bless His name always,
For it is seemly so to do.

Amen, Amen.

No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

No. 6.

No. 7.

No. 8.

No. 9.

No. 10.

No. 11.

No. 12.

No. 13.

No. 14.

No. 15.

No. 16.

No. 17.

No. 18.

No. 19.

No. 20.

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Edited by

ACCOMP



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"Daniel before the King."

Edited by Max Vogrich.

Charles A. E. Harriss.

INTRODUCTION.

Andante.

ACCOMP.

The musical score is written for piano accompaniment in 8/8 time. It consists of six systems of music, each with a grand staff (treble and bass clef). The key signature has one sharp (F#). The tempo is marked 'Andante.' The score includes various dynamic markings: *f* (forte) at the beginning of the first system, *cresc.* (crescendo) at the start of the second system, *ff* (fortissimo) in the middle of the second system, *cresc.* at the start of the third system, *ff* in the middle of the fourth system, *mf* (mezzo-forte) at the start of the fifth system, and *pp* (pianissimo) in the middle of the fifth system. The music features a mix of chords, arpeggios, and melodic lines in both hands.



Allegro moderato e tranquillo. ♩ = 100.



cresc.

cresc.

p

p

pp

ppp

sempre calando

Nº 1. "By the waters of Babylon."

CHORUS.

Adagio. $\text{♩} = 72$.

1st TREBLE. *pp* By the wa-ters of

2nd TREBLE. *pp* By the wa-ters of Bab-y-lon, by the

ALTO. *pp* By the wa-ters of Bab-y-lon, by the wa-ters of

TENOR (Sve lower.) *pp* By the wa-ters of Bab-y-lon, by the

BASS. *pp* By the wa-ters of Bab-y-lon, by the wa-ters of

ACCOMP. *pp*

Bab - y - - lon we sat down and wept, sat down and

wa - ters of Bab - y - - lon we sat down and wept, sat down and

Bab - y - - lon we sat down and wept, sat down and

wa - ters of Bab - y - - lon we sat down and wept, sat down and

Bab - y - - lon we sat down and wept, sat down and

wept, when we re-mem-ber'd Thee, O Si-on, O

ters of wept, when we re-mem-ber'd Thee, O Si-on, O

, by the wept, when we re-mem-ber'd Thee, O Si-on, O

ters of wept, when we re-mem-ber'd Thee, O Si-on, O

the wept, when we re-mem-ber'd Thee, O Si-on, O

ters of

The image shows a page from a musical score. On the left, there are fragments of a vocal line from a previous page, including the words "and" and "a and". The main score begins on the right with a vocal line in G major (one sharp) and 4/4 time. The vocal part has lyrics: "Si - on. As for our harps we hang'd them up up - on a". The piano accompaniment starts with a treble clef and a key signature of one sharp. It includes dynamic markings like *f* (forte) and *Con spirito*. The piano part features a melody in the right hand and a bass line in the left hand. The lyrics "As for our harps we hang'd them up up - on a" are repeated under the piano part. The score continues with more musical notation and lyrics.

Con Spirito

As for our harps we hang'd — them up up-on a tree that
 tree, As for our harps we hang'd — them up up-on a tree that
 tree, As for our harps we hang'd — them up up-on a tree that
 tree, As for our harps we hang'd them up up-on a tree that
 tree, As for our harps we hang'd them up up-on a tree that

crese.
 was there-in, up - on a tree that was there - in, that
crese.
 was there-in, up - on a tree that was there - in, that
crese.
 was there - in, up - on a tree that was there - in, that
crese.
 was there - in, up - on a tree that was there - in, there - in, that
crese.
 was there - in, up - on a tree that was there - in, there - in, that
dim.

tree that was there-in. For they that led us cap-tive re-quir'd of us a Song and

tree that was there-in. For they that led us cap-tive re-quir'd of us a Song and

tree that was there - in. For they that led us captive re-quir'd of us a Song and

tree that was there - in. For they that led us captive re-quir'd of us a Song and

tree that was there - in. For they that led us captive re-quir'd of us a Song and

in, that Mel-o-dy, in our heav-i-ness, in — our heav-i-ness.

in, that Mel-o-dy, in our heav-i-ness, in — our heav-i-ness.

in, that Mel-o-dy, heav-i-ness, in — our heav-i-ness.

in, that Mel-o-dy, heav-i-ness, in — our heav-i-ness.

in, that Mel-o-dy, heav-i-ness, in our heav-i-ness.

"Sing us one of the Songs."

CHORUS.

Moderato.

1st SOPRANO.

2nd SOPRANO.

ALTO.

TENOR
(Sve lower.)

BASS.

ACCOMP.

f Sing us one of the Songs of Si-on, sing, sing, sing, sing.

f Sing us one of the Songs of Si-on, sing, sing, sing, sing.

Moderato.

ff

mf **Tranquillo**

mf How shall we sing the Lord's song in a strange

How shall we sing the Lord's song in a strange

How shall we sing the Lord's song in a strange

us one of the Songs of Si-on.

dim. — us one of the Songs of Si-on.

p **Tranquillo**

land, in a strange land, how shall we sing the Lord's song in a strange land, in a strange

land, in a strange land, how shall we sing the Lord's song in a strange land, in a strange

land, in a strange land, how shall we sing the Lord's song in a strange land, in a strange

land, in a strange land, in a strange land.

land, in a strange land, in a strange land.

land, in a strange land, in a strange land.

"If I forget Thee, O Jerusalem." QUARTETTE.

Allegro moderato. ♩ = 132.

TREBLE.

ALTO.

TENOR
(Sve lower.)

BASS.

Allegro moderato. ♩ = 132.

ACCOMP.

let my right hand for - get her cun - ning, If I do not re -
 let my right hand for - get her cun - ning, If I do not re -
 let my right hand for - get her cun - ning, If I
 let my right hand for - get her cun - ning.

mem - ber Thee, I do not re - mem - ber Thee, Let my
 mem - ber Thee, I do not re - mem - ber Thee, Let my
 do not re - mem - ber Thee, re - mem - ber Thee, Let my
 If I do not re - mem - ber Thee, Let my

a - lem,
a - lem,
a - lem,
a - lem,

tongue cleave to the roof of my mouth. Yea! Yea!
tongue cleave to the roof of my mouth. Yea!
tongue cleave to the roof of my mouth. Yea!
tongue cleave to the roof of my mouth. Yea!

ot re -
ot re -
If I

Yea! If I pre - fer, pre - fer not Je -
Yea! If I pre - fer, pre - fer not Je -
Yea! If I pre - fer, pre - fer not Je -
Yea! If I pre - fer, pre - fer not Je -

Let my
Let my
Let my
my

ru - sa-lem in my mirth, in my mirth.
ru - sa-lem in my mirth, in my mirth.
ru - sa-lem in my mirth, in my mirth.
ru - sa-lem in my mirth, in my mirth.

tempo. ♩ = 132.

f Soprano. *cresc.* -
 Re - mem - ber the chil - dren of E - dom, O Lord, how they
f Alto. *cresc.* -
 Re - mem - ber the chil - dren of E - dom, O Lord, how they
f Tenor (Sve lower). *cresc.* -
 Re - mem - ber the chil - dren of E - dom, O Lord, how they
f Bass. *cresc.* -
 Re - mem - ber the chil - dren of E - dom, O Lord, how they

tempo. ♩ = 132.

f *cresc.* -

ff
 said, how they said, Down with it, Down with it,
ff
 said, how they said, Down with it, Down with it,
ff
 said, how they said, Down with it, Down with it,
ff
 said, how they said, Down with it, Down with it,

ff

ff
 Down with it, Down with it, e-ven to the ground. Down with it,
ff
 Down with it, Down with it, e-ven to the ground. Down with it,
ff
 Down with it, Down with it, e-ven to the ground. Down with it,
ff
 Down with it, Down with it, e-ven to the ground. Down with it,

ff

Down with it, Down with it, e'en to the ground, e'en to the ground.
 Down with it, Down with it, e'en to the ground, e'en to the ground,
 Down with it, Down with it, e'en to the ground, e'en to the ground,
 Down with it, Down with it, e'en to the ground, e'en to the ground,
 to the ground, Down with it e - - ven to the ground, Down
 to the ground, Down with it e - - ven to the ground, Down
 to the ground, Down with it e - - ven to the ground, Down
 to the ground, Down with it e - - ven to the ground, Down
 with it e - ven to the ground, O daugh-ter, daugh-ter,
 with it e - ven to the ground, O
 with it e - ven to the ground, O daugh-ter,
 with it e - ven to the ground, O
 with it e - ven to the ground, O

wast-ed with misery, wast-ed with mi-sery, Yea, hap-py shall he be,
 daugh - - ter, wast-ed with mi-sery, Yea, hap-py shall he be,
 wast-ed with misery, wast-ed with mi-sery, Yea, hap-py shall he be,
 daugh - - ter, wast-ed with mi-sery, Yea, yea, hap-py shall he be,

mf *mf* *mf* *mf*

he, that re-ward-eth thee, as thou hast serv-ed us, as
 he, that re-ward-eth thee, as thou hast serv-ed us, as
 he, that re-ward-eth thee, as thou hast serv-ed us, as
 he, that re-ward-eth thee, as thou hast serv-ed us, as

mf *mf* *mf* *mf* *p* *p* *p* *p*

rall.
 thou hast serv-ed us.
rall.
 thou hast serv-ed us.
rall.
 thou hast serv-ed us.
rall.
 thou hast serv-ed us.

rall. *sempre dim.*

No. 2. "It pleased Darius."
RECIT. SOPRANO.

15

NARRATOR.

ACCOMP.

It pleased Dar - i - us to set Dan - iel as

ru - ler o'er the King - dom,

Then the Pres - i - dents and El - ders

sought to find oc - ca - sion a - gainst Dan - iel con - cern - ing the

King - dom, but they could find no fault, for as much as he was faith - ful.

Then said these men. We shall find no oc - ca - sion a - gainst this Dan - iel, ex -

cept con - cern - ing the laws of his God.

Nº 3. "King, live for ever."
QUARTETTE AND CHORUS.

Allegro. $\text{♩} = 100$.

Allegro. $\text{♩} = 100$.

TREBLE.

ALTO.

TENOR
(8ve lower.)

BASS.

CHORUS

1st TENOR
(8ve lower.)

2nd TENOR
(8ve lower.)

1st BASS.

2nd BASS.

Allegro. $\text{♩} = 100$.

King, live for e - ver, King, live for e - ver, King, — live for

King, live for e - ver, King, live for e - ver, King, — live for

King, live for e - ver, King, live for e - ver, King, — live for

King, live for e - ver, King, live for e - ver, King, — live for

Allegro. $\text{♩} = 100$.

ACCOMP.

f

cresc.

[illegible]

King, live for e - - ver, King, live for e - - ver,

King, live for e - - ver, King, live for e - - ver,

King, live for e - - ver, King, live for e - - ver,

King, live for e - - ver, King, live for e - - ver,

live for

live for

live for

live for

resq.

King, — live for e-ver, King, live for e - ver,

King, live for e-ver, King, live for e - ver,

King, — live or e-ver, King, live for e - ver,

King, — live for e-ver, King, live for e - ver,

ver,

ver,

ver,

ver,

King, live for e - - - ver.

King, live for e - - - ver.

King, live for e - - - ver.

King, live for e - - - ver.

O King, live for e - - ver, O

SOLO. O King, live for e - - ver, O

SOLO. O King, live for e - - ver, O

O King, live for e - - ver, O

King, live for e - - ver, O King, live for e - - ver, live, King, for

King, live for e - - ver, O King, live for e - - ver, live, King, for

King, live for e - - ver, O King, live for e - - ver, live, King, for

King, live for e - - ver, O King, live for e - - ver, live, King, for

e - - ver, live, King, for e - - ver, King, live for e - ver, for
 e - - ver, live, King, for e - - ver, King, live for e - ver, for
 e - - ver, live, King, for e - - ver, King, live for e - ver, for
 e - - ver, live, King, for e - - ver, King, live for e - ver, for

ff CHORUS.

King, live for e - - ver, King, live for e - - ver.

ff CHORUS.

King, live for e - - ver, King, live for e - - ver.

ff CHORUS.

King, live for e - - ver, King, live for e - - ver.

ff CHORUS.

King, live for e - - ver, King, live for e - - ver.

e - - ver. King, live for e - - ver.
 e - - ver. King, live for e - - ver.
 e - - ver. King, live for e - - ver.
 e - - ver. King, live for e - - ver.

King, live for e - - ver.

No 4. "Now, O King, establish a decree."

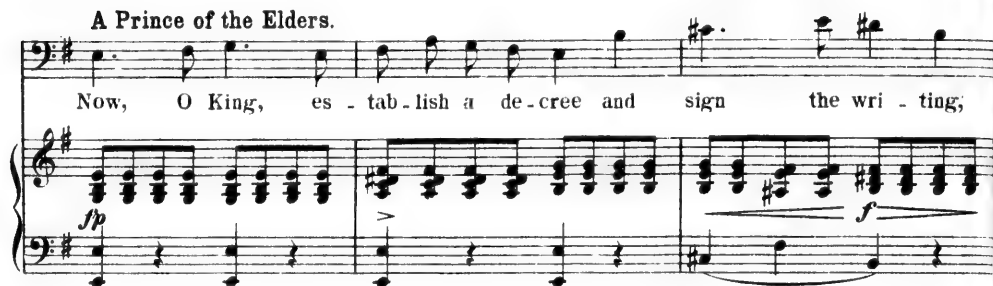
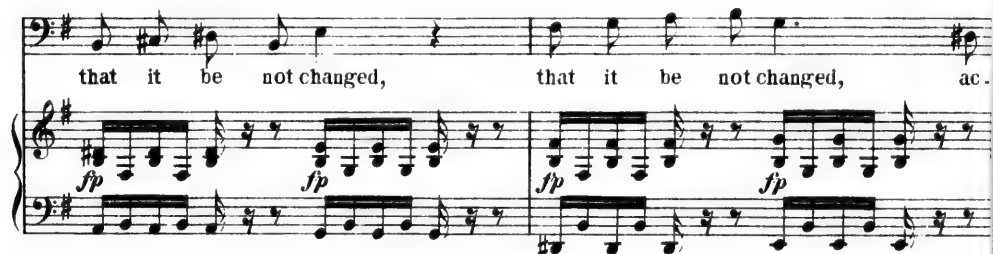
AIR. Bass.

Allegro. $\text{♩} = 132$.

ACCOMP.

The piano accompaniment introduction consists of three measures. The right hand plays a series of eighth notes in a descending scale, while the left hand plays a steady eighth-note bass line. The key signature is one sharp (F#) and the time signature is common time (C).

A Prince of the Elders.

The first system of the vocal and piano accompaniment. The vocal line (bass clef) begins with the lyrics "Now, O King, es - tab - lish a de - cree and sign the wri - ting;". The piano accompaniment (treble and bass clefs) features a steady eighth-note bass line and a right hand with chords and moving lines. Dynamics include *fp* (fortissimo piano) and *f* (forte).The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "that it be not changed, that it be not changed, ac.". The piano accompaniment maintains the same rhythmic pattern. Dynamics include *fp* and *f*.The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics "cord - ing to the law of the Medes and Per - - sians, ac.". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *fp* and *f*.The fourth system of the vocal and piano accompaniment. The vocal line continues with the lyrics "cord - ing to the law of the Medes and Per - - sians,". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *fp* and *f*.

which al - ter - eth not, which al - ter - eth not, which al -

cre - *seen* *do*

- ter - eth not. Now, O King, sign a de -

f *p*

cree, now, O King, sign a de - cree, now, O

p *cre -*

King, sign a de - cree,

seen *do*

that it be not changed, that it be not changed, that it be not

p

changed, that it be not changed, ac - cording to the law of the Medes and

Per - sians, that al - ter - eth not.

That who - so ask a pe - ti - tion of an - y oth - er

edes and
 God, save of thee, O King, save of thee, O King, he shall
 be cast down, he shall be cast down, _____ shall be cast down in - to the
 den, the den of Li - - ons. Now, O King, es - tab - lish a de -
 cree, now, O King, es - tab - lish a de -
 oth - er
 decree.

Nº 5. "Why do the heathen rage so furiously."

CHORUS.

Allegro.

SOPRANO. Why do the hea - then rage so

ALTO. Why do the hea - then rage so

TENOR.
(8^{va} lower) Why do the hea - then rage so

BASS. Why do the hea - then rage so

ACCOMP

fu - rious - ly to - geth - er, Why do the heathen rage,

fu - rious - ly to - geth - er,

fu - rious - ly to - geth - er, Why do the heathen

fu - rious - ly to - geth - er,

Why do the heathen rage, why

rage, why

Why do the heathen rage, why

ly."

do the heathen rage so fu-rious-ly to-gether. Why do the heathen

so do the heathen rage so fu-rious-ly to-gether.

so do the heathen rage so fu-rious-ly to-gether. Why

so do the heathen rage so fu-rious-ly to-gether.

rage, the heathen rage, the hea-then rage. Why do the

Why do the hea-then rage. Why do the

do the heathen rage, the hea-then rage. Why do the

Why do the heathen rage, rage, rage. Why do the

why peo-ple i-ma-gine a vain thing, why do the peo-ple i-

why peo-ple i-ma-gine a vain thing, why do the peo-ple i-

why peo-ple i-ma-gine a vain thing, why do the peo-ple i-

why peo-ple i-ma-gine a vain thing, why do the peo-ple i-

f

ma-gine a vain thing, why do the peo-ple, the

ma-gine a vain thing, why do the peo-ple, the

ma-gine a vain thing, why do the peo-ple, the

ma-gine a vain thing, why do the peo-ple, the

peo-ple i-ma-gine a vain thing, why

peo-ple i-ma-gine a vain thing, why

peo-ple i-ma-gine a vain thing, why

peo-ple i-ma-gine a vain thing, why

do the hea-then rage.

do the hea-then rage.

do the hea-then rage.

do the hea-then rage.

the
the
the
the

Why do the hea-then rage so
Why do the hea-then rage so
Why do the hea-then rage so
Why do the hea-then rage so

cre
cre
cre
cre

crese.
cre

ing, why
ing, why
ing, why
ing, why

fu-rious-ly to- geth-er, why do the hea-then rage and i-
fu-rious-ly to- geth-er, why do the hea-then rage and i-
fu-rious-ly to- geth-er, why do the hea-then rage and i-
fu-rious-ly to- geth-er, why do the hea-then rage and i-

scen
scen
scen
scen

do
do
do
do

ff

ma-gine a vain thing, and why do the peo-ple, and why do the
ma-gine a vain thing, and why do the peo-ple, and why do the
ma-gine a vain thing, and why do the peo-ple, and why do the
ma-gine a vain thing, and why do the peo-ple, and why do the

ff
ff
ff
ff

peo-ple i - ma-gine a vain thing, i - ma-gine a vain thing, a

peo-ple i - ma-gine a vain thing, i - ma-gine a vain thing, a

peo-ple i - ma-gine a vain thing, i - ma-gine a vain thing, a

peo-ple i - ma-gine a vain thing, i - ma-gine a vain thing, a

vain thing, why do the peo-ple i - ma-gine a vain

vain thing, why do the peo-ple i - ma-gine a vain

vain thing, why do the peo-ple i - ma-gine a vain

vain thing, why do the peo-ple i - ma-gine a vain

thing.

thing.

thing.

thing.

No 6. "When Daniel knew that the writing."

RECIT. Soprano.

Andante.

NARRATOR.

ACCOMP.

When Dan - iel knew that the wri - ting was

sign'd, he went and

kneel - ed up - on his knees, and pray'd.

8083

No 7. "How dear are Thy counsels unto me, O God."

AIR. Tenor.

Andante.

DANIEL.

ACCOMP.

The musical score is written for a tenor voice and piano accompaniment. It is in the key of D major (indicated by two sharps) and 4/4 time. The tempo is marked 'Andante.' The score consists of five systems of music. The first system shows the vocal entry and the beginning of the piano accompaniment, which starts with a mezzo-forte (*mf*) dynamic. The second system contains the first line of lyrics: 'How dear are Thy counsels un - to me, O God, how'. The third system continues the lyrics: 'great is the sum of them, the sum of them, how dear are Thy counsels un - to'. The fourth system continues: 'me. O God, how great is the sum of them, how great, how great, they are'. The fifth system concludes with the lyrics: 'more than the num - ber of the sands. They are'. The piano accompaniment features various dynamics including *mf*, *p*, *cresc.*, and *f*. The score ends with a double bar line.

How dear are Thy counsels un - to me, O God, how
great is the sum of them, the sum of them, how dear are Thy counsels un - to
me. O God, how great is the sum of them, how great, how great, they are
more than the num - ber of the sands. They are

more than the num - ber of the sands. How

dear are Thy coun-sels un - to me, O God, how great is the

God, how

sum of them. How dear.

espress.

How great. How dear are Thy

They are coun-sels un - to me, O God, how dear to me.

colla voce *rit.* *p*

Try me, O God, try me, O

mf a tempo

God, and seek the ground of my heart, seek the ground of my

f *espress.* *f*

heart, prove me and ex-a-mine my thoughts, look well if there be an-y wickedness

espress. *p*

in my—soul, if there be an-y wickedness in my soul.

espress. *dim.* *p*

Try me, O God, prove me, O God, how—

dim.

me, O dear are Thy coun-sels un - - to me. how

ground of my dear are Thy coun - sels un - - to me, how

p

y wickedness dear are Thy counsels un-to me, O God, how great is the sum of them.

f *cresc.* *dim.* *p* *espress.*

How dear, how great, how

p

how dear are Thy counsels un-to me, O God, how dear, how dear to me.

dim. *f* *rit.*

Nº8. "Then these men assembled."

RECIT. Soprano.

Allegro con spirito.

NARRATOR.

ACCOMP.

Then these men as - sem - bled,

then these men as - sem - bled and found Dan - iel

pray - ing and making suppli - ca - tion before his God, found

Dan - iel making suppli - ca - tion, sup - pli - ca - tion be - fore his

God, these men found Dan - iel ma - king sup - pli - ca - tion, ma - king sup - pli

ca - tion before his God. These men found Dan - iel ma - king

sup - pli - ca - tion be - fore his God, be - fore his God,

Dan - iel

be - - fore his God, be - - fore his

found

God. Then came they near and spake to the King con -

cern - ing the King's de - cree.

a - king sup - pli

pp tremolo

f *f* *cresc.* *ff*

No 9. "Hast thou not signed a decree."

CHORUS, AIR AND CHORUS.

Allegro con spirito.

SOPRANO.

ALTO.

TENOR.
(Sings lower.)

BASS.

ACCOMP.

Hast thou not signed a de - cree. hast thou not signed a de -

Hast thou not signed a de - cree. hast thou not signed a de -

Hast thou not signed a de - cree. hast thou not signed a de -

Hast thou not signed a de - cree. hast thou not signed a de -

Allegro con spirito.

cree, that ev' - - ry man ——— that ask a pe - ti - tion of

cree, that ev' - - ry man ——— that ask a pe - ti - tion of

cree, that ev' - - ry man ——— that ask a pe - ti - tion of

cree, that ev' - - ry man ——— that ask a pe - ti - tion of

an - - y God save of thee, O King, shall be cast in - to the

an - - y God save of thee, O King, shall be cast in - to the

an - - y God save of thee, O King, shall be cast in - to the

an - - y God save of thee, O King, shall be cast in - to the

den? Hast thou not signed a de - cree. hast thou not signed a de -

den? Hast thou not signed a de - cree. hast thou not signed a de -

den? Hast thou not signed a de - cree. hast thou not signed a de -

den? Hast thou not signed a de - cree. hast thou not signed a de -

cree, that ev' - ry man that ask a pe - ti - tion of

cree, that ev' - ry man that ask a pe - ti - tion of

cree, that ev' - ry man that ask a pe - ti - tion of

cree, that ev' - ry man that ask a pe - ti - tion of

an - y God save of thee, O King, shall be cast in - to the

an - y God save of thee, O King, shall be cast in - to the

an - y God save of thee, O King, shall be cast in - to the

an - y God save of thee, O King, shall be cast in - to the

8083

den?

den?

den?

DARIUS.

den? The thing is true, is true. the thing is true, the

mf

thing is true, the thing is true ac - cording to the law of the

Medes and Per-sians, which al - - ter - eth not,

which al - - - - - teth

f *ff* *p*

The thing is true, the thing is
 The thing is true, the thing is
 The thing is true, the thing is
 not. The thing is true, the thing is

true ac - cord - ing to the law, the law which al - - tereth
 true ac - cord - ing to the law, the law which al - tereth
 true ac - cord - ing to the law, the law which al - tereth
 true ac - cord - ing to the law, the law which al - tereth

not. The thing is true, the thing is
 not. The thing is true, the thing is
 not. The thing is true, the thing is
 not. The thing is true, the thing is

true, is true, which al -

true, is true, which al -

true, is true, which al -

true, is true, which al -

- tereth not. which al - -tereth

- tereth not. which al - -tereth

- tereth not. which al - -tereth

- tereth not. which al - -tereth

not, which al - tereth not.

not, which al - tereth not.

not, which al - tereth not.

not, which al - tereth not.

No 10. "That man Daniel of the tribe of Judah"

CHORUS.

Moderato. ♩ = 100.

SOPRANO.

ALTO.

TENOR.
(8ve lower.)

BASS.

ACCOMP.

Moderato. ♩ = 100.

mf That man

Daniel of the tribe of Judah regards not thee, O King, nor the de - cree which thou hast

mf That man Daniel of the tribe of Ju - dah re -

signed, nor the de - cree which thou hast signed.

gards not thee, O King, nor the de- cree which thou hast signed, nor the de- cree which thou hast

That man Daniel of the tribe of Ju-dah, that man Dan-iel of the tribe of signed.

That man Daniel of the tribe of Ju - - dah.

Ju-dah, That man Dan - iel of the tribe of Ju - dah re - .
That man Dan - iel of the tribe of Ju - dah re - .
That man Dan - iel of the tribe of Ju - dah re - .
That man Dan - iel of the tribe of Ju - dah re - .

gards not thee, O King. nor the de - cree which thou hast

gards not thee, O King. nor the de - cree which thou hast

gards not thee, O King. nor the de - cree which thou hast

gards not thee, O King. nor the de - cree which thou hast

signed. nor the de - cree which thou hast signed. That man

signed. nor the de - cree which thou hast signed. That man

signed. nor the de - cree which thou hast signed. That man

signed. nor the de - cree which thou hast signed. That man

Dan - iel of the tribe of Ju - dah, that man Dan - iel of the tribe of

Dan - iel of the tribe of Ju - dah, that man Dan - iel of the tribe of

Dan - iel of the tribe of Ju - dah, that man Dan - iel of the tribe of

Dan - iel of the tribe of Ju - dah, that man Dan - iel of the tribe of

Ju - dah, that Dan - iel ma - keth his pe - ti - tion
 Ju - dah, that Dan - iel ma - keth his pe - ti - tion
 Ju - dah, that Dan - iel ma - keth his pe - ti - tion
 Ju - dah, that Dan - iel ma - keth his pe - ti - tion

three times a day! three times a day! three times a day!
 three times a day! three times a day! three times a day!
 three times a day! three times a day! three times a day!
 three times a day! three times a day! three times a day!

three times a day! three times a day! three times a day!
 three times a day! three times a day! three times a day!
 three times a day! three times a day! three times a day!
 three times a day! three times a day! three times a day!

Nº 11. March.

Moderato. ♩ = 96.

ACCOMP.

The musical score is for a piano accompaniment of a march. It begins with a treble staff and a bass staff. The key signature has one flat (Bb). The tempo is marked 'Moderato' with a quarter note equal to 96 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'p', 'f', 'ff', 'dim.', and 'cresc.'. The piece concludes with a first and second ending.



This page contains a musical score for piano, consisting of seven systems of two staves each (treble and bass clef). The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score includes various musical notations such as chords, triplets (indicated by a '3' over a bracket), and dynamic markings. The first system begins with a '2.' marking above the first measure. The second system features a forte (*ff*) dynamic marking. The third system includes a mezzo-forte (*mf*) dynamic marking. The fourth system has a '1.' marking above the first measure. The fifth system has a '2.' marking above the first measure. The sixth system has a 'dim.' (diminuendo) marking above the first measure. The seventh system has a 'dim.' marking above the first measure. The score is complex, with many chords and triplets, suggesting a technically demanding piece.

p

tr

cresc.

f *ff* *p*

p *pp* *ppp*

Nº 12. "He trusted in God."

DOUBLE CHORUS.

Allegro. ♩ = 138.

ACCOMP.

p *molto cresc.* *ff*

ff

He trust - ed in God that he would de -

He trust - ed in God that he would de -

He trust - ed in God tha' he would de -

He trust - ed in God that he would de -

ff

He trust - ed in God,

He trust - ed in God,

He trust - ed in God,

He trust - ed in God,

ff

liv - - - er him, he trust - ed in God.
liv - - - er him, he trust - ed in God.
liv - - - er him, he trust - ed in God,
liv - - - er him, he trust - ed in God.

he trust - ed in God, he trust - ed in
he trust - ed in God, he trust - ed in
he trust - ed in God, he trust - ed in
he trust - ed in God, he trust - ed in

ff

he trust - ed in God, he trust - ed in
he trust - ed in God, he trust - ed in
he trust - ed in God, he trust - ed in
he trust - ed in God, he trust - ed in

God, he trust - ed in God that
God, he trust - ed in God that
God, he trust - ed in God that
God, he trust - ed in God that

molto cresc.

God, he trust - - - ed, trust - ed in

God, he trust - - - ed, trust - ed in

God, he trust - - - ed, trust - ed in

God, he trust - - - ed, trust - ed in

he would de - liv - - - er him, de - liv - er

he would de - liv - - - er him, de - liv - er

he would de - liv - - - er him, de - liv - er

he would de - liv - - - er him, de - liv - er

he would de - liv - - - er him, de - liv - er

God. he trust - ed in God.

God. he trust - ed in God.

God. he trust - ed in God.

God. he trust - ed in God.

him, he trust - ed in God.

him, he trust - ed in God.

him, he trust - ed in God.

him, he trust - ed in God.

him, he trust - ed in God.

[illegible]

liv - er him, that he would de - liv - er him,
 liv - er him, that he would de - liv - er him,
 liv - er him, that he would de - liv - er him,
 liv - er him, that he would de - liv - er him,
 liv - er him, that he would de - liv - er him,
 liv - er him, he trust - ed,
 liv - er him, he trust - ed,
 liv - er him, he trust - ed,
 liv - er him, he trust - ed,

he would de-
he would de-
he would de-
he would de-
he would de-
he would de-
he would de-
he would de-
he would de-

he trust - ed
he trust - ed
that he would de-liv-er him.
he trust - ed
he
he
that
he

The Lord's Prayer

in God.
in God.
in God.
trust - ed.
trust - ed.
he would de-liv-er him.
trust - ed.

He trusted in God.
 He trusted in God.
 He trusted in God,
 He trusted in God.

He trusted in God. he trusted in
 He trusted in God. he trusted in
 He trusted in God. he trusted in
 He trusted in God. he trusted in

he trusted in God, he trust - ed in God, trust - ed in
 he trusted in God, he trust - ed in God, trust - ed in
 he trusted in God, he trust - ed in God, trust - ed in
 he trusted in God, he trust - ed in God, trust - ed in

God, he trust - ed in God, trust - ed in
 God, he trust - ed in God, trust - ed in
 God, he trust - ed in God, trust - ed in
 God, he trust - ed in God, trust - ed in

God, he trust - ed. trust - - ed in God, he trust - ed in

God, he trust - ed. trust - - ed in God, he trust - ed in

God, he trust - ed. trust - - ed in God, he trust - ed in

God, he trust - ed. trust - - ed in God, he trust - ed in

God, he trust - ed. trusted, he trusted in God, he trust - ed in

God, he trust - ed. trusted, he trusted in God, he trust - ed in

God, he trust - ed. trusted, he trusted in God, he trust - ed in

God, he trust - ed. trust - - ed in God, he trust - ed in

he trusted in

he trusted in

he trusted in

he trusted in

God, trust - ed in God, he trust - ed trust - -

God, trust - ed in God, he trust - ed trust - -

God, trust - ed in God, he trust - ed trust - -

God, trust - ed in God, he trust - ed trust - -

God, trust - ed in God, trust - ed, he trust - ed, he

God, trust - ed in God, trust - ed, he trust - ed, he

God, trust - ed in God, trust - ed, he trust - ed, he

God, trust - ed in God, trust - ed, he trust - -

ed in

ed in

ed in

ed in

ed in

ed in

ed in

ed in

ed in God, - - - - -
ed in God, - - - - -
ed in God, He trust - ed in
ed in God, He trust - ed in God, he trust - ed in
trust - ed in God, - - - - -
trust - ed in God, - - - - -
trust - ed in God, He trust - ed in
ed in God, He trust - ed in God, he trust - ed in

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with the soprano, alto, tenor, and bass parts each having a corresponding staff. The piano accompaniment is written for the left hand. The lyrics are: "ed in God, - - - - -", "ed in God, - - - - -", "ed in God, He trust - ed in", "ed in God, He trust - ed in God, he trust - ed in", "trust - ed in God, - - - - -", "trust - ed in God, - - - - -", "trust - ed in God, He trust - ed in", and "ed in God, He trust - ed in God, he trust - ed in".

He trust - ed in God, trust - ed in
He trust - ed in God, he trust - ed in God, trust - ed in
God, he trust - ed in God, he trust - ed in God, trust - ed in
God, he trust - ed in God, trust - ed in
He trust - ed in God, trust - ed in
He trust - ed in God, he trust - ed in God, trust - ed in
God, he trust - ed in God, he trust - ed in God, trust - ed in
God, he trust - ed in God, trust - ed in

The second system of the musical score continues the five-part vocal setting and piano accompaniment. The lyrics are: "He trust - ed in God, trust - ed in", "He trust - ed in God, he trust - ed in God, trust - ed in", "God, he trust - ed in God, he trust - ed in God, trust - ed in", "God, he trust - ed in God, trust - ed in", "He trust - ed in God, trust - ed in", "He trust - ed in God, he trust - ed in God, trust - ed in", "God, he trust - ed in God, he trust - ed in God, trust - ed in", and "God, he trust - ed in God, trust - ed in".

God, trust - ed in God.

God, trust - ed in God.

God, trust - ed in God.

God, trust - ed in God.

God, trust - ed in God.

God, trust - ed in God.

God, trust - ed in God.

God, trust - ed in God.

in

in

in

in

in

in

in

in

Nº13. "In the Lord put I my trust".

ARIA AND RECIT. Tenor.

Allegro con spirito.

DANIEL.

ACCOMP.

TENOR.

In the Lord put I my trust; how say ye then to my
soul, that it should flee as a bird to the hills, as a bird to the
hills. In the Lord put I my trust, in the
Lord put I my trust; how say ye then to my

p *espress.*

mf

esce.

soul, it should flee as a bird, as a bird to the

hills. it should flee as a

bird, as a bird to the hills; how say ye then to my

poco a poco
soul, how say ye then to my soul, that it should

cresc. flee as a bird to the hills. as a bird, as a
dim.

l, how

them, which are true of heart.

p espr.

Reclt.

For

Andante con moto. *p*

The Lord is in His ho-ly tem - - ple, the

pp poco cresc.

- in the

Lord's seat is in heav'n, and His eye - lids try the

they may

chil - dren of men. His eyes con - sid - er the poor. The

cresc.

shoot at

Lord is in His ho-ly tem - - ple, the Lord's seat is in

mf espr.

heav'n, His eye - lids try the chil - dren of men, His

eye - lids try the chil - dren of men and His eyes con - sid - er the

dim.

poor. How say ye then to my soul. how

p

cresc.

say ye then to my soul. how say ye then to my soul.

f

a tempo

mf

In the

cresc.

f

mf it should flee as a bird, as a bird to the hills, how *mf*

p *crese.* *mf*

say ye then to my soul. how say ye then to my soul, that it should *p*

crese. *f* *dim.* flee as a bird to the hills. as a bird, as a

crese. *tr* *p*

p *dim.* *pp* *mf* *crese.* *f* bird to the hills, how say ye then to my soul, how

pp *mf* *f*

mf *rall.* say ye then to my soul.

rall. *mf* *crese.* *f*

No 14. "Know thou, O King!"

65

CHORUS of male voices.

Allegro con spirito.

1st TENOR.
(8ve lower.)

2nd TENOR.
(8ve lower.)

1st BASS.

2nd BASS.

ACCOMP.

Allegro con spirito.

Know thou, O King, that the

Know thou, O King, that the

Know thou, O King, that the

Know thou, O King, that the

law of the Medes and Persians is?

Know thou, O King, that the

law of the Medes and Persians is?

Know thou, O King, that the

law of the Medes and Persians is?

Know thou, O King, that the

law of the Medes and Persians is?

Know thou, O King, that the

law of the Medes and Persians is? Know thou, O

law of the Medes and Persians is? Know thou, O

law of the Medes and Persians is? Know thou, O

law of the Medes and Persians is? Know thou, O

King, know thou, O King, that the law of the

King, know thou, O King, that the law of the

King, know thou, O King, that the law of the

King, know thou, O King, that the law of the

Medes and Persians may not, may not be changed.

Medes and Persians may not, may not be changed.

Medes and Persians may not, may not be changed.

Medes and Persians may not, may not be changed.

Know thou, O King, that the law of the Medes and
 Know thou, O King, that the law of the Medes and
 Know thou, O King, that the law of the Medes and
 Know thou, O King, that the law of the Medes and

Persians is? Know thou, O King, that the
 Persians is? Know thou, O King, that the
 Persians is? Know thou, O King, that the
 Persians is? Know thou, O King, that the

law of the Medes and Persians is? That an - y de - cree which the
 law of the Medes and Persians is? That an - y de - cree which the
 law of the Medes and Persians is? That an - y de - cree which the
 law of the Medes and Persians is? That an - y de - cree which the

King es - - ta - blisheth may not be changed.

King es - - ta - blisheth may not be changed.

King es - - ta - blisheth may not be changed.

King es - - ta - blisheth may not be changed.

Now, O King, say 't is true,

Now, O King, say 't is true,

Now, O King, say 't is true,

Now, O King, say 't is true,

that our law — al - treth not. Now, O

that our law — al - treth not. Now, O

that our law — al - treth not. Now, O

that our law — al - treth not. Now, O

King, say 'tis true, that our
King, say 'tis true, that our
King, say 'tis true, that our
King, say 'tis true, that our

The piano accompaniment consists of two staves. The right hand features a series of triplet eighth notes in the first two measures, followed by a more complex rhythmic pattern in the third and fourth measures. The left hand provides a steady bass line with some harmonic support.

law al-ter-eth not, al-ter-eth not, al-
law al-ter-eth not, al-ter-eth not, al-
law al-ter-eth not, al-ter-eth, al-
law al-ter-eth not, al-ter-eth, al-

The piano accompaniment continues with similar triplet patterns in the right hand and a consistent bass line in the left hand.

treth not.
treth not.
treth not.
treth not.

The piano accompaniment features a more active right hand with eighth and sixteenth notes, while the left hand remains mostly stationary, providing a harmonic foundation.

No 15. 'Tis true indeed."

AIR. Bass.

Moderato.

DARIUS.

ACCOMP.

The first system of the musical score. The vocal line (DARIUS) is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest followed by the lyrics "'Tis true in.". The piano accompaniment (ACCOMP.) is in treble and bass clefs, featuring a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

The second system of the musical score. The vocal line continues with the lyrics "deed, the thing, tis true". The piano accompaniment continues with the same eighth-note pattern.

The third system of the musical score. The vocal line continues with the lyrics "ac - - cord-ing to the laws which I have". The piano accompaniment continues with the same eighth-note pattern.

The fourth system of the musical score. The vocal line continues with the lyrics "made, that no de - cree nor sta - tute". The piano accompaniment continues with the same eighth-note pattern.

The fifth system of the musical score. The vocal line continues with the lyrics "which the King es - tab - - lish - eth may be". The piano accompaniment continues with the same eighth-note pattern.

changed ac - cording to our laws. Thou spakest

true in - deed, thou spa - kest true,

That no de - cree, nor sta - tute

may be changed. Thou

say est tru - ly, thou say - est tru - ly,

yea, 'tis true in-deed, 'tis true.

The first system of the musical score. The vocal line is in the bass clef, starting with a whole note 'yea,' followed by a half note 'tis' and a quarter note 'true'. The piano accompaniment consists of a treble and bass clef. The treble clef has a continuous eighth-note pattern, while the bass clef has a simpler accompaniment with some chords.

Dan - - - iel. Dan - - - iel, Thy God will de-

The second system of the musical score. The vocal line continues with 'Dan - - - iel. Dan - - - iel, Thy God will de-'. The piano accompaniment continues with the same rhythmic patterns.

liv - - er thee, thy God, whom thou serv - - est,

The third system of the musical score. The vocal line continues with 'liv - - er thee, thy God, whom thou serv - - est,'. The piano accompaniment continues with the same rhythmic patterns.

will de - liv - er thee.

The fourth system of the musical score. The vocal line continues with 'will de - liv - er thee.'. The piano accompaniment continues with the same rhythmic patterns.

The fifth system of the musical score. This system features a piano solo in the bass clef, with a treble clef part that has some sustained chords. The piano solo consists of a series of eighth notes.

No. 16. "Then the King commanded."

RECIT. Soprano.

Allegro.

NARRATOR.

ACCOMP.

will de-

-est,

Then the King com - man - ded, and they brought to him

Dan - iel,

and cast him in - to the den of

Li - ons.

Then the

King passed the night fast - ing, and a - rose up ear - ly in the

morn - ing, and went in haste un - to the den of Li - ons, and

ad lib.
cried with a lam - en - ta - ble voice un - to , Dan - iel, say - ing:
ad lib.

segue

Nº17. "Daniell/Servant of the living God"

AIR. Bass.

Andante.

DARIUS.

ACCOMP.

God, is thy God, whom thou serv- - est,

a - ble to de - liv - er thee, is thy God

cresc.

a - ble to de - liv - er thee, a - ble to de - liv - - - er

thee. a - ble to de - liv - - er

f *f* *dim.*

thee?

Dan-iel? Dan-iel? Ser-vant of the liv - - ing

God, is thy God — a - ble to de - liv - er thee, is thy

God a - ble to de - liv - er thee, a - ble to de - liv - er thee, is thy

God — a - ble to de - li - ver thee, is thy God — a - ble to de -

liv - er thee, a - ble to de - liv - er thee?

First system of the musical score. It features a piano accompaniment with a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, marked *crese.* The bass staff provides a harmonic foundation with a steady eighth-note pattern.

Second system of the musical score. The vocal line enters with the lyrics "Dan-iel! O Dan-iel! Ser-vant of the liv-ing". The piano accompaniment continues with a treble staff melody and a bass staff accompaniment marked *dim.* and *p*.

Third system of the musical score. The vocal line continues with the lyrics "God. is thy God, whom thou serv-est, a-ble to de-liv-er". The piano accompaniment features a treble staff with a busy sixteenth-note pattern and a bass staff with a simple harmonic accompaniment.

Fourth system of the musical score. The vocal line has the lyrics "there? Dan - iel! O Dan - iel!". The piano accompaniment includes a treble staff melody and a bass staff accompaniment marked *p*.

Fifth system of the musical score. The vocal line concludes with the lyrics "Dan - iell. O Dan - iell". The piano accompaniment features a treble staff melody and a bass staff accompaniment marked *p*.

N^o 18. "My God hath sent his Angels."

Andante.

ARIA. Tenor.

DANIEL.

ACCOMP.

My God hath sent His An - gels and shut the Li - ons'

f *dim.*

mouths. My God hath sent His

An - gels and shut the Li - ons' mouths. my

God hath sent His An - gels. my God hath sent His

p

An - gels. my God hath sent His

p

An - gels and shut the Li - ons' mouths. my

God hath sent His An - gels and shut the Li - ons'

mouths. For in me in - nocence was found, — for

in me in - nocence was found, — in me was

found, and be - fore — thee, — O King, have I

weel. *crese.*

f *dim.* *a tempo* *p* *crese.* *f* *weel.* *crese.*

my done no wrong, have I

cresc.

the Li - ons' done no wrong. My

for God hath sent His An - gels and shut the Li - ons'

was mouths, for in me in - no - cence was found.

rit.

have I

cresc.

The musical score is written for a voice and piano. It consists of five systems of music. The first system has a vocal line with the lyrics 'my done no wrong, have I' and a piano accompaniment with a 'cresc.' marking. The second system continues the vocal line with 'the Li - ons' done no wrong. My' and the piano accompaniment. The third system has the vocal line 'for God hath sent His An - gels and shut the Li - ons'' and the piano accompaniment. The fourth system has the vocal line 'was mouths, for in me in - no - cence was found.' and the piano accompaniment, which includes 'rit.' markings. The fifth system has the vocal line 'have I' and the piano accompaniment, which includes a 'cresc.' marking. The piano part features various musical notations including chords, arpeggios, and dynamic markings like 'p' and 'f'.

Nº19. "I make a decree".

AIR. Bass.

Maestoso.

DARIUS.

ACCOMP.

I make a decree. I make a decree.

make a de - cree, make a de - cree. I make a de -

cree un - to all my peo - ple, na - tions and

lan - guages. to all my peo - - ple. na - tions and

lan-guages, men shall tremble men shall trem - ble and

trem. *fp*

fear, men shall trem - ble and

fp *fp*

fear the God of Dan - iel, the God of

fp

Dan - iel.

f

That in ev'-ry do - min - ion of my King - dom, men shall

mf *fp*

trem - ble, men shall trem - ble and fear the God of Dan - iel, of Dan -

iel. I make a de -

cree, I make a de - cree, I make a de - cree, make a de -

cree, I make a de - cree, make a de - cree, I make a de - cree,

I make a de - cree, I make a de -

- iel, of Dan -
 cree, I make a de - cree, I make a de - cree un - to my
 make a de -
 peo - ple, make a de - cree. I make a de - cree, that all men shall
 make a de -
 fear the God of Dan - iel, the God of Dan -
 iel.
 make a de -



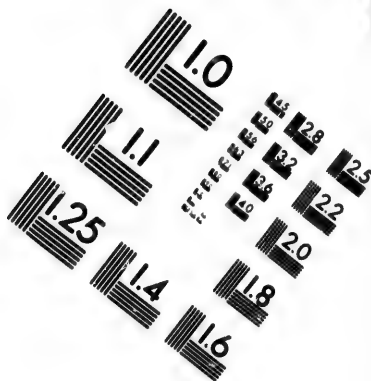
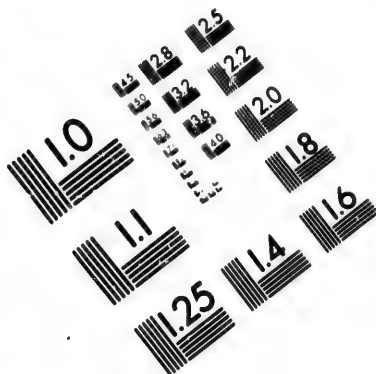
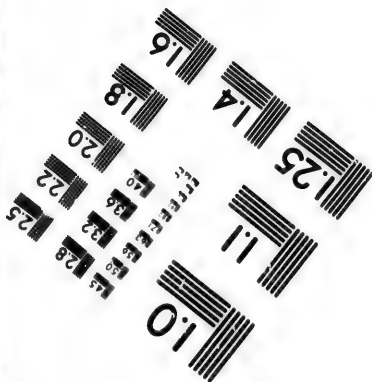
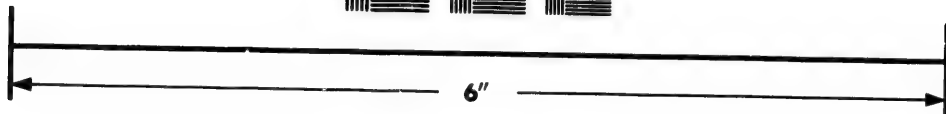
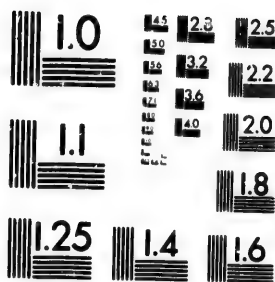


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10

Nº20. "He is the living God"

CHORUS AND CHORALE.

Allegro con brio.

The piano accompaniment for the first system consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note bass line. Dynamic markings include *ff* (fortissimo) and *cresc.* (crescendo).

This section contains the vocal staves for Soprano, Alto, Tenor, and Bass, along with the piano accompaniment for the second system. The vocal parts enter with the lyrics "He is the liv-ing God, and". The piano accompaniment continues with a similar rhythmic pattern, marked with *cresc.*

Soprano.
Alto.
Tenor.
(Svo lower.)
Bass.

He is the liv-ing God, and
He is the liv-ing God, and
He is the liv-ing God, and
He is the liv-ing God, and

The third system features the vocal staves and piano accompaniment for the chorus. The lyrics "steadfast for e - ver, He is the liv-ing God, He is the liv-ing God," are repeated by all voices. The piano accompaniment provides harmonic support with chords and moving lines.

steadfast for e - ver, He is the liv-ing God, He is the liv-ing God,
steadfast for e - ver, He is the liv-ing God, He is the liv-ing God,
steadfast for e - ver, He is the liv-ing God, He is the liv-ing God,
steadfast for e - ver, He is the liv-ing God, He is the liv-ing God,

He is the liv-ing God, and steadfast for e-ver, He is the liv-ing God, the

He is the liv-ing God, and steadfast for e-ver, He is the liv-ing God, the

He is the liv-ing God, and steadfast for e-ver, He is the liv-ing God, the

He is the liv-ing God, and steadfast for e-ver, He is the liv-ing God, the

liv-ing God, He is the liv-ing God, He is the liv-ing God, and

liv-ing God, He is the liv-ing God, He is the liv-ing God, and

liv-ing God, and

liv-ing God, and

stead-fast for e-ver, He is the liv-ing God, He is the liv-ing

stead-fast for e-ver, He is the liv-ing God, He is the liv-ing

stead-fast for e-ver, He is the liv-ing God, He is the liv-ing

stead-fast for e-ver, He is the liv-ing God, He is the liv-ing

and steady fast for e - - - ver, He is the liv-ing God, He
 and steady fast for e - - - ver. He is the liv-ing God, He
 God, and steady fast for e - - - ver, He is the liv-ing God, He
 God, and steady fast for e - - - ver, He is the liv-ing God, He

is the liv-ing God, He is the liv-ing God, and steady fast for e - - -
 is the liv-ing God, He is the liv-ing God, and steady fast for e - - -
 is the liv-ing God, He is the liv-ing God, and steady fast for e - - -
 is the liv-ing God, He is the liv-ing God, and steady fast for e - - -

ver, He is the liv-ing God, the liv-ing
 ver, He is the liv-ing God, the liv-ing
 ver, He is the liv-ing God, the liv-ing
 ver, He is the liv-ing God, the liv-ing God, the liv-ing

God, He is the liv - ing God, the liv - ing God, the liv - ing

God, He is the liv - ing God, the liv - ing God, the liv - ing

God, He is the liv - ing God, the liv - ing

God, He is the liv - ing




God, He is the liv - ing God,

God, He is the liv - ing God,

God, He is the liv - ing God,

God, He is the liv - ing God, He is the liv - ing




the liv - ing God, the liv - ing

the liv - ing God, the liv - ing

the liv - ing God, the liv - ing

God, He is the liv - ing God,



God, the liv - ing God, He is the liv - ing
 God, the liv - ing God, He is the liv - ing
 God, the liv - ing God,
 — He is the liv - ing God, — the liv - - ing

God, the liv - ing God, He is the liv - ing God, the liv - ing
 God, the liv - ing God, He is the liv - ing God, the liv - ing
 the liv - ing God, He is the liv - ing God, the liv - ing
 God, the liv - ing God, He is the liv - ing God, the liv - ing

The piano accompaniment consists of two staves. The right hand features chords and melodic lines, while the left hand plays a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) and *ffz* (fortissimo crescendo).

God, He is the liv-ing God, the liv - ing God,
 God, He is the liv-ing God, the liv - ing God,
 God, He is the liv-ing God, the liv - ing God,
 God, He is the liv-ing God, the liv - ing God,

The score is for a hymn titled "God, He is the living God." It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The music is in 4/4 time and the key of B-flat major (two flats). The lyrics are: "God, He is the living God, the living God." The piano part includes a melodic line in the right hand and a rhythmic accompaniment in the left hand, with a piano (p) dynamic marking.

he liv - ing
the liv - ing

- ing

- ing

- ing

- ing

- ing

cre - s - cen - do

He is the liv - ing God, and steadfast for e - ver,
He is the liv - ing God, and steadfast for e - ver,
He is the liv - ing God, and steadfast for e - ver,
He is the liv - ing God, and steadfast for e - ver,

He is the liv - ing God, He is the liv - ing God, He is the liv - ing God, and
He is the liv - ing God, He is the liv - ing God, He is the liv - ing God, and
He is the liv - ing God, He is the liv - ing God, He is the liv - ing God, and
He is the liv - ing God, He is the liv - ing God, He is the liv - ing God, and

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steadfast for e - ver, He is the liv - ing God, the liv - ing God.

steadfast for e - ver, He is the liv - ing God, the liv - ing God.

steadfast for e - ver, He is the liv - ing God, the liv - ing God.

steadfast for e - ver, He is the liv - ing God, the liv - ing God.

p For why? The Lord our God is good, His mer - cy is for e - ver *cresc.*

p For why? The Lord our God is good, His mer - cy is for e - ver *cresc.*

p For why? The Lord our God is good, His mer - cy is for e - ver *cresc.*

p For why? The Lord our God is good, His mer - cy is for e - ver *cresc.*

sure; His truth at all times firm - ly stood *dim.* And *dim.*

sure; His truth at all times firm - ly stood *And dim.*

sure; His truth at all times firm - ly stood *And dim.*

sure; His truth at all times firm - ly stood *And dim.*

God.
God.
God.
God.

shall from age to age en - dure, And shall from age to age en -
shall from age to age en - dure, And shall from age to age en -
shall from age to age en - dure, And shall from age to age en -
shall from age to age en - dure, And shall from age to age en -

pp

or e - ver
or e - ver
or e - ver
or e - ver
or e - ver

dure. O en - ter then His gates with praise, Ap - -
dure. O en - ter then His gates with praise, Ap - -
dure. O en - ter then His gates with praise, Ap - -
dure. O en - ter then His gates with praise, Ap - -

f

dim.
And *dim.*
And *dim.*
And *dim.*
And
dim.

proach with joy His courts un - to; Praise, laud, and bless His name al -
proach with joy His courts un - to; Praise, laud, and bless His name al -
proach with joy His courts un - to; Praise, laud, and bless His name al -
proach with joy His courts un - to; Praise, laud, and bless His name al -

ways, For it is seem - ly so to do, for
 ways, For it is seem - ly so to do, for
 ways, For it is seem - ly so to do, for
 ways, *dim.* For it is seem - ly so to do, for

dim. *p*

it is seem-ly so to do. A - - - men.
 it is seem-ly so to do. A - - - men.
 it is seem-ly so to do. A - - - men.
 it is seem-ly so to do. A - - - men.

ff *ff* *ff* *ff*

A - - - men.
 A - - - men.
 A - - - men.
 A - - - men.

ff *ff* *ff* *ff*

[illegible]